

OSZZY OSBOURNE/RANDY RHOADS TRIBUTE

GUITAR/VOCAL

Authorized Edition

guitar
FOR THE PRACTICING MUSICIAN

OSZZY OSBOURNE RANDY RHOADS TRIBUTE

Transcribed by Wolf Marshall



NOTE-FOR-NOTE TRANSCRIPTIONS



OZZY OSBOURNE

RANDY RHOADS

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Randy Rhoads Tribute

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He left behind a precious few gems of guitar wizardry. His innovations, techniques and trademark approaches defined the sound of heavy guitar in the '80's and created a sphere of influence that continues to be felt today. Randy Rhoads' legacy and contribution to music have been well documented and acknowledged, but what has been conspicuously missing is a definitive live recording to form a comprehensive collection of this gifted artist's work. Now, after a five-year Ozz imposed moratorium, the long-awaited live Randy Rhoads Lp has been released, and in a sense, completes the cycle.

Ozzy Osbourne/Randy Rhoads: Tribute is a cross-section of the man's talents, musical persona and energy in a two-record set, which combines live performances of *Blizzard of Ozz* favorites with rejuvenated Black Sabbath standards and a surprise visit with Randy in the studio tracking the acoustic guitar basics for "Dee."

On Randy's live renditions of the *Blizzard of Ozz/Diary of a Madman* classics ("I Don't Know," "Crazy Train," "Believer," etc), it is fascinating to examine and compare his procedures and techniques in converting the intricate and multi-layered guitar parts of the recorded versions to suitable on-stage counterparts. To do this he combined, re-edited and condensed parts to convey the impression of and, indeed, transcend the original multi-track format, an important component of his studio style. Two prime examples, of his dealing with this problem can be heard in the bridge of "I Don't Know" and the rhythm guitar part of "Goodbye to Romance."

Randy had an instinctive feeling for correctness in recomposing what could be in the hands of lesser players cumbersome and chaotic chordal movements. This is testimony to his compositional values ever at work. In the pre-chorus of "Flying High Again," Randy combines individual multi-tracked lines to develop his live part, which is essentially parallel thirds, creating a simple solution that satisfies the ear with an ensemble sound. Randy's condensing of guitar parts often resulted in chordal passages wherein arpeggiation implied multi-tracked guitars. The bridge to "Revelation (Mother Earth)" and the verse to "Goodbye to Romance" display this effective technique. As an example of re-editing, Randy omits the final measures of his guitar solo line in "Steal Away (The Night)" in favor of playing the stronger and more identifiable rhythm guitar riff with the band.



In virtually every tune, the listener can hear evidence of Randy's elaboration and embellishment of the basic song structure with countless additional fills, extending and intensifying existing sections with interesting new material. All the familiar Rhoads-isms are here but more plentiful: long, elastic bends, wailing artificial harmonics, switch flipping, pick slides, portamento glissandi, pull-off flurries, trills and whammy bar manipulations of all types. In "Crazy Train" Randy elaborates on the basic song structure by adding two solos to the form which function as intro and outro, respectively. These new solo sections were given a freer treatment, producing statements which were more like an assortment of fills and noises than the constructed solos he was famous for.

Randy approached his solos in two ways. The first being a stylized classical concept of reproducing/duplicating the melodic and rhythmic entity intact, with little or no obvious variation. The solos to "I Don't Know," "Crazy Train," "Mr. Crowley," "Flying High Again," "Revelation (Mother Earth)," "Steal Away (The Night)" and "Goodbye to Romance" all share this approach. The second is one in which he paraphrases while extemporizing/improvising on the underlying solo mood, structure and thematic content. This more liberal attitude is employed in the solos of "Believer," "Suicide Solution," "Iron Man," "Children of the Grave," "Paranoid" and "No Bone Movies," where fragments from the original solos serve as inspiration for further invention.

Throughout his live performance, Randy used sound effects from his pedal board coloristically to add new dimension to the song (e.g. the final chorus of "I Don't Know," where the wah-wah is heard prominently as a filter sweep) or to generally enhance solo lines and chord textures. His well-known arsenal of processors: wah, flanger, fuzz, chorus, EQ, echo and delay was exploited to an even greater extent than in the studio.

Included in this collection is Randy's unaccompanied guitar solo which evolves from the closing bars of "Suicide Solution." The elaboration begun in the internal solo hints at the mood and substance of an a cappella spot, particularly in the usage of exotic intervals (tritones), feedback, quick ascending and descending phrases and whammy bar sounds. The unaccompanied solo combines virtuoso flash techniques with melodious episodes, culminating in a mixture of compositional and jammed styles. Key elements in this solo are: extremely fast minor pentatonic riffs which are moved through related tonal centers, muted flurries, diminished 7th arpeggio out-lines, scalar, triadic and chromatic runs, double-

handed sequences and whammy bar growls and dives.

It is immediately obvious that the Black Sabbath selections in this set were particularly conducive to Randy's style by virtue of several aspects—the darker, quasi-classical (early Eurometal) mood in modality and melodic content; the heavier driving rhythm feel (much like his own riffs); and the backing chord progressions for solos, which complemented his penchant for signature melodic rolling scale passages and use of minor and exotic line forms. This suited his guitar playing more aptly than the pop-rock leanings of his Quiet Riot material, which relied in great part on I IV V chord progressions depictive of the major mode. In "Children of the Grave" the background harmony for the solo is I vi vii, an Aeolian chord pattern, which seems to coax out of Randy the trademark style he developed with Ozzy. The solo to "Paranoid," again built over a driving minor riff, combines, humorously, Chuck Berry unison bend sequences with "outside" scale excursions, bent tap-ons and machine-gun quick picking ostinati. A clear example of Randy Rhoads' rootsier rock 'n' roll/blues side can be heard throughout the straight ahead rocker "No Bone Movies," which finds him using ideas from the basic A pentatonic/blues vocabulary effectively. Furthermore, a solid rock 'n' roll 12/8 triplet phrasing indicative of blues shuffle rhythm and soloing over a simple I IV chord progression strengthens this impression.

Possibly the most unique and unexpected treasure on this album is the personal experience offered the listener to join Randy in the studio during the tracking of "Dee." Here we share intimate moments of a thoughtful performance, resulting in two foundation tracks being laid down, over which he added over-dubbed voices to create the familiar masterpiece. Admirers of Rhoads' studio technique will appreciate the insights, informality and candor of this all-too brief session with Randy.

In re-evaluating his contributions, it becomes apparent that Randy Rhoads' work is still as moving and significant as it was over five years ago. It is interesting to see the seeds Rhoads planted take root and bear fruit in so many contemporary guitarists' styles. His pioneering of the fusion of high-tech heavy metal with classical and exotic musics redefined and revitalized the idiom of modern rock guitar. For those who never had the opportunity to see or hear this star shine so brilliantly, and for those who wish to remember, this final encore deserves a standing ovation. We applaud you, Randy and Ozzy!

—Wolf Marshall

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E).

By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

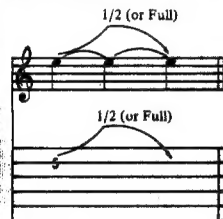
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



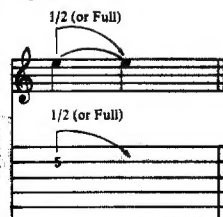
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



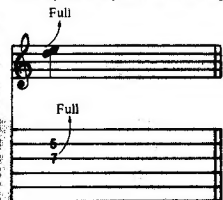
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



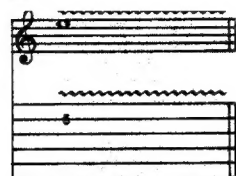
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



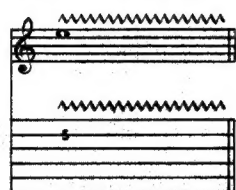
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



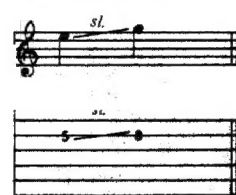
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



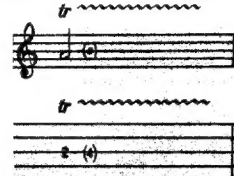
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



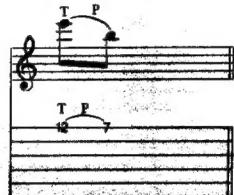
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



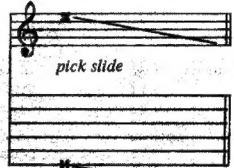
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



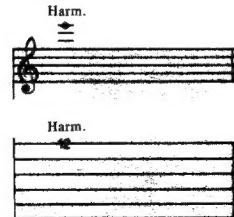
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



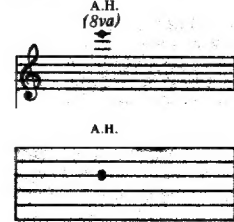
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



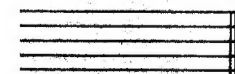
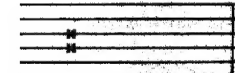
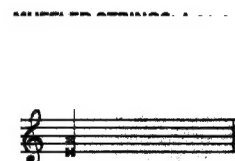
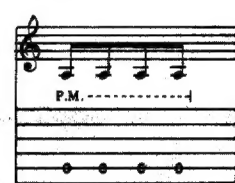
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



I DON'T KNOW

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderate Rock ♩ = 144

Intro

A5
Rhy. Fig.

B5/A

Verse - Repeat Rhy. Fig. 1 (2 times)

Play Fill 1 1st time

1.3. Peo - ple look to me and say, "Is the end near? When is
2. How am I sup - posed to know hid - den mean - ings that

Play Fill 12 3rd time
G5 D5

Play Fill 2 1st time;
Fill 6 2nd time
A5

Resume Rhy. Fig. 1
B5/A

Play Fill 7 2nd time;
Fill 13 3rd time
C5/A

Play Fill 3 1st time;
Play 4th bar of Rhy. Fig. 1
2nd time;
Play Fill 14 3rd time
G5 D5

— the — fi — nal day? —
— will — nev — er show? —

Resume Rhy. Fig. 1
A5

B5/A

Play Fill 1 2nd time
C5/A

What's the fu — ture — of — man — kind? — How do I — know I —
Fools and proph — ets — from — the past, — life's a stage — and we're —

Play Fill 4 1st time;
Fill 8 2nd time;
Fill 15 3rd time
A5

Resume Rhy. Fig. 1
B5/A

Play Fill 5 1st time,
3rd time
C5/A

3rd time to Coda
(Use previous chord
voicings)
G5 D5

— got left — be — hind. — (3rd time) Now lost...
— all — in — the cast. —

*Sing cue notes 2nd time only.

Fill 2
A.H. (8va) sl.
A.H.
sounding pitch: C# sl.

Fill 3
Harm. (8va)
Let ring
Harm.
7 7 7 7

Fill 4
Harm. 1/2 (8va)
bend neck
Harm. 1/2
2 5 (5)

Fill 5
P.M. sl.
19 sl.

Fill 6
Full
Full
3 (3) (3)

Fill 7
P.M. sl.
5 0 0 0 0 19 sl.

Fill 12
Harm. A.H. (15ma) sl.
Let ring
Harm. A.H. sl.
19 19 17 17 2
sounding pitch: E sl.

Fill 8
A.H. (15ma) sl.
A.H. sl. sl.
2 2 10 12 14 12 0
sounding pitch: E

Fill 13
P.M. (semi-harm.) 1/2 sl.
7 (7)

Fill 14
Harm. (8va)
Harm.

Fill 15
Harm. (8va) 1/2
bend neck
Harm. 1/2
2 5 (5)

G5

F#sus2/G

G5

Ev - 'ry - one goes through chang - es look - ing to find -
You got - ta be - lieve in some - one, ask - ing me who -

Play Fill 9 2nd time

P.M. P.M. P.M. P.M.

F#sus2/G

G5

F#sus2/G

the truth. Don't look at me for an - swers.
is right. Ask - ing me who to fol - low.

Play Fill 10 2nd time

Let ring (light mute)

Play Fill 11 2nd time

sl. (light mute)

Don't ask me, I don't know! (w/echo repeats) No!

P P P P P.M.

Fill 9 on off on

Fill 10 P P P P P.M.

Fill 11 Let ring

*Set volume of rhythm pickup to "0" and switch on-off-on in specified rhythm.

A5 D5 G5 C5 G5 A5 N.C.
 know! I don't know! (spoken) C' -

1/2
 P.M.-----
 1/2
 P
 (Half-time feel)
 Bridge
 D D/C
 mon, ev - 'ry - bod - y, stand_ up now, c' - mon! Get up!
 mf (w/Chorus effect) Let ring
 1/2
 1/2
 H
 G/B F D D/C
 sl.
 sl.
 H
 G/B F D D/C
 No - bod - y ev - er told_ me, I
 sl.
 Let ring H P
 sl.
 H P

The musical score for 'It's Up to You!' is presented in three systems. The first system shows the vocal melody starting with the lyrics 'it's up to you!'. The second system continues the melody with a forte (*f*) dynamic marking. The third system shows the guitar accompaniment with a piano (*p*) dynamic marking. The guitar part consists of a single melodic line with fingerings indicated by numbers 1-3. The key signature is one sharp (F#) and the time signature is 4/4.

(Double-time feel)
Interlude

Interlude

A5 D5/A C5/A G5/A A5 D5/A C5/A G5/A

It's up to you! (w/echo repeats) It's up to



1/2 1/4 1/2 1/4 1/2

7 7 5 (5) 0 7 5 6 7 0 0 7 7 5 (5) 0 7 5 6 7

Guitar solo

The musical score for 'G5 Sva' is presented on two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It begins with a wavy line indicating a tremolo or sustained note, followed by a series of notes and rests. The bottom staff is a bass clef staff, also with a key signature of one sharp. It contains a series of numbers (10, 16, 15, 17, 15, 16, 15, 17, 15, 17, 15, 17, 15) which likely represent fret positions or fingerings. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full' and 'P'.

8va-----

Feedback

loco

sl.

6

6

**1/2 Full

6

TP TP

(13) 16 13 16 (13)

Fdbk. pitch: G

sl.

**Bend string by pushing down on it behind nut.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and a piano accompaniment. The vocal melody is in G major, starting on G4 and ending on G5. The piano accompaniment is in G major, starting on G2 and ending on G3. The second system contains the piano accompaniment for the second system, which is in G major and starts on G2 and ends on G3. The score includes various musical notations such as notes, rests, and dynamic markings.

Sva

The musical score for "Sva" consists of two staves. The upper staff features a treble clef and a key signature of one flat (B-flat). It contains several measures of music with notes, slurs, and dynamic markings such as "sl.", "H", "P", and "Full". A bracket labeled "6" spans six eighth notes, and another bracket labeled "3" spans three eighth notes. The lower staff uses a simplified notation system with numbers (18, 20, 21) placed below horizontal lines, corresponding to fingerings or positions. It includes similar dynamic markings and a bracket labeled "6". Both staves conclude with a final measure containing a whole note and a fermata.

8va- 1½

loco

P.M.

(15)

11 0 11 10 12 10 11 10 12 10 11 10 12 10 11 9 9 8 10 8 7 6 8 6 6 5 7 5 4 3 5 3

P P

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The melody features a half note 'H' followed by a slur over a quarter note 'P'. The bass line features a half note 'H' followed by a slur over a quarter note 'P'. The piece is marked with 'A5' and 'B5/A' above the staff. The tempo is marked 'P.M.' (Piano Moderato) with a dashed line and a '4' indicating a quarter note. The piece is marked with 'H' (Half note) and 'P' (Quarter note) above the staff.

Musical score for guitar, showing a melody on the treble clef and a bass line on the bass clef. The melody includes chords C5/A, G5, D5, and A5, and a P.M. (Percussion Mute) section. The bass line includes a P.M. section and a sl. (slide) section.

Coda

G

*Wah-wah: +=closed (treble); o=open (bass)

† Switch pickups back & forth
as in Fill 9.

17

CRAZY TRAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Medium Rock ♩ = 136

Intro

F#5 *f* *sl.* *sl.* *P* *sl.* *Let ring* *sl.* *sl.*

A5 **E5** **F#5** **D5** **E5** **F#5**

A5 **E5** **F#5** **D5** **E5** (flanger on) **F#5** **(A5)** **(E5)**

Let ring *slow bend* *1/2* *Full* *(noise)*

(F#5) **A.H.** **(8va)** **1 1/2** **1 1/2** **1 1/2** **1 1/2** **1 1/2** **2** **(D5)** **(E5)** **(F#5)** **Full** **(A5)** **(E5)**

sl. *Full* *1/2* *Full*

A.H. **1 1/2** **1 1/2** **1 1/2** **1 1/2** **1 1/2** **2** *sl.* *Full* *1/2* *Full*

A.H. **pitch: C#**

(F#5) **(D5)** **(E5)** **5/8 (F#m)** **(A)** **(E)** **1. (F#m)**

bend neck 1/2 *pick slides*

(D) **(E)** **(F#m)** **D** **E** **A** **E/A**

P.M.--- *P.M.---* *P.M.---*

D/A A E/A D/A A

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P P P P

sl.

3 3 3

2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

sl.

2 4 0

P P

1st, 2nd, 3rd Verses

A E/A D/A A E/A

1. Cra - zy, but that's how it goes.
 (2.) Lis - tened to preach - ers, I've lis - tened to fools.
 3. Heirs of a cold war, that's what we've be - come,

3

P.M.-----4 P.M.-----4 H P.M.-----4 P.M.-----4

7 5 4 6 7 5 4 6 7 5 4 6 7 5 4 6

H

Play Fill 1 2nd time;
 Fill 8 3rd time

D/A A E/A D/A A

Mil - lions of peo - ple liv - ing as foes.
 I've watched all the drop - outs who make their own rules.
 in - her - it - ing trou - bles, I'm men - tal - ly numb.

A.H. (8va) Full 1½ Full 2½

P.M.-----4 A.H. Full 1½ Full 2½ P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

7 5 4 6 7 5 4 6 7 5 4 6 7 5 4 6

Fill 1

A.H. (8va) Full 2½

P.M.

A.H. Full 2½

5 5 2 2 4 4 0

Fill 8

sl. sl.

P.M.

sl. sl.

9 10 10 12 12 10 9
 10 12 12 14 12 10

Play Fill 2 2nd time;
Fill 9 3rd time

E/A D/A A E/A

One May - be, per - son con - di - tioned
Cra - zy, yeah, yeah, ___

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

D/A A E/A D/A A E/A

Play Fill 3 2nd time

it's not too late ___
to rule and con - trol. ___
but what do I care. ___

to learn how to love. ___
The me - di - a sells ___ it
I'm liv - ing with some - thing

P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.---4 P.M.

A.H. (8va) 2 1/2 Full

A.H. 2 1/2 Full

sl.

Fill 2

HPHPHPHPHPHP

HPHPHPHPHPHP

2 4 2 4 2 4 2 4 2 4 2

Fill 3

P.M. P.M.

5 5 2 2 3 3 4 4

0 0 2 3 4

Fill 9

P.M.---4

A.H. (8va) 2 1/2 Full

A.H. 2 1/2 Full

6 (6)

2 4

A5 (F#m)

E5

go - ing off_ the rails_ on a cra - zy train... I'm

Full P P P P P P H P H P H P

* Vibrato 2nd time only.

To Coda
Play Fill 7 2nd time

A5 E5 F#5 A5 E5

go - ing off_ the rails_ on a cra - zy train._ "Everybody clap

steady gliss.
pick slides

Harm.--1 (15ma)

Harm.--1

Fill 6

5 6 5 *sl.*

P P P P P P P P

(11) 10 13 10 14 11 15 12 16 13 17 14 15 18 15 19 16 20 17 21 18 19

19 *sl.*

Fill 7

3 4 2 3 0 2 4

Fill 12

8va-
Full
Full
P
P
P
P
Full
sl.

Full
Full
P
P
P
Full
sl.

1. F#m D5 E5 A E/A

your hands now, c'mon!"
Harm.-----
(15ma)

Harm.----- P.M.----- P.M.----- P.M.-----

D/A A E/A D/A A

2. I've

P.M.----- sl. P.M.----- P.M.----- P.M.----- P.M.----- P.P. P.P. P.P.

2. Bridge E F#5 A5 E5 F#5 D5 E5

I know that things are go - ing wrong for me...

Let ring sl. Let ring

F#5 A5 E5 F#5 D5 E5

You got - ta lis - ten to my words, yeah.

sl. sl. P P

[illegible][illegible]

(D) Cva- P
Cv#5) (Bm) (A) (A/G#) (F#m)
sim.
H P H P H P H P H P H P H P sl. H P H P H P Full Full
sl.
(K.)
P.M.
sim. sl. H P H P H P H P H P H P sl. H P H P H P Full Full
21 17 21 17 21 17 21 17 21 17 21 17 21 17 16 19 18 19 16 19 16 10 14 15 14 15 14 16 14 17 17 47 14 10 14 18

[illegible]

(Em) B5 D5

Peo - ple de - ceive me, but they'll nev - er teach me
 Doubts will a - rise though, like chas - ing a rain - bow.
 Des - tin - y planned out, I don't need no hand - out.

P.M. H P P P.M.

5 3 5 3 3 4 5 4 2 4 3 7 7 5

H P P

(Em) To Coda 1. (Em+5)

things that I al-read-y know, I know.
 I can tell a thing or two, that's true.
 Spec - u - la - tion of the wise feels nice.

H P P H (2nd, 3rd times) H sl. sl.

P.M. P.M. H

4 5 4 2 4 3 5 11 12 0 2 5 4 2 2 3 5 4 5 6

H P P H sl. H sl.

(Em) 1. (8va) 1½ 1½ 1½ (Em+5) Em F#5 G5

trem. bar Harm. 1 1½ 1½ 1½

5 5 (5) 0 5 4 2 2 2 5 4 5 6 2 7 8

12 sl. H sl.

2. F#5 D5 B5 E5

You've got to be - lieve in your - self 'cause no one will be - lieve in you.

sl. sl. sl.

(8 7 5) 11 11 9 7 7 5 4 4 2 0

sl.

(A5) F#5 D5 B5

Im - ag - i - na - tion like a bird on the wing, — fly - ing free for you to — use, —

trem. bar 1/2

P.M. - 1

sl.

D5 (Em) (Em+5) E5 F#5 G5

— O. K., — ba - by. —

sl. sl. P.M. - 1 sl.

sl. sl. sl.

(Em) (Em+5) E5 F#5 G5

sl. H P.M. - 1 sl.

sl. H sl.

Bridge

B5 A5 Am add2 Fmaj7add#4/A F#m7b5

I can't be - lieve they stop and stare and point their fin - gers doubt - ing me. —

w/Flanger (cleaner tone) *mf* Let ring

E7#5 Am add2 Fmaj7add#4/A

Their dis - be - lief sup - press - es them, but they're not

The first system of music shows a guitar line in the upper register with a treble clef and a key signature of one sharp (F#). The guitar line includes a bend on the first measure and a hammer-on (H) on the fifth measure. The vocal line is in the lower register with a treble clef and a key signature of one sharp. The lyrics are "Their dis - be - lief sup - press - es them, but they're not". The guitar line has a double bar line after the first measure and a single bar line after the second measure. The vocal line has a double bar line after the first measure and a single bar line after the second measure.

F#m7b5 E7 Interlude Bb5

blind, it's just that they won't see.

f (w/Distortion; flanger off)

The second system of music shows a guitar line in the upper register with a treble clef and a key signature of one sharp. The guitar line includes a bend on the first measure and a hammer-on (H) on the fifth measure. The vocal line is in the lower register with a treble clef and a key signature of one sharp. The lyrics are "blind, it's just that they won't see.". The guitar line has a double bar line after the first measure and a single bar line after the second measure. The vocal line has a double bar line after the first measure and a single bar line after the second measure.

(F#7) C5 (F#7)

The third system of music shows a guitar line in the upper register with a treble clef and a key signature of one sharp. The guitar line includes a bend on the first measure and a hammer-on (H) on the fifth measure. The vocal line is in the lower register with a treble clef and a key signature of one sharp. The guitar line has a double bar line after the first measure and a single bar line after the second measure. The vocal line has a double bar line after the first measure and a single bar line after the second measure.

Bb5 (F#7) A5 A7 C

pick slide

The fourth system of music shows a guitar line in the upper register with a treble clef and a key signature of one sharp. The guitar line includes a bend on the first measure and a hammer-on (H) on the fifth measure. The vocal line is in the lower register with a treble clef and a key signature of one sharp. The guitar line has a double bar line after the first measure and a single bar line after the second measure. The vocal line has a double bar line after the first measure and a single bar line after the second measure.

Guitar solo (Em) 8va- (G)

The fifth system of music shows a guitar solo in the upper register with a treble clef and a key signature of one sharp. The guitar line includes a bend on the first measure and a hammer-on (H) on the fifth measure. The vocal line is in the lower register with a treble clef and a key signature of one sharp. The guitar line has a double bar line after the first measure and a single bar line after the second measure. The vocal line has a double bar line after the first measure and a single bar line after the second measure.

C5 (F#5) Bb5

P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

(2)

(F#7) A5 A7 A5 C5 (B) D.S. al Coda

P.M.-1 P.M.-1 P.M.-1 A.H. H P H P

(2)

Coda (Em) (Em+5) (E5) F#5 G5 Harm. (8va) A.H. (8va)

H sl. trem. bar. Harm. A.H.

H sl.

(Em) (Em+5) E5 F#5 G5 pick slides rake

H sl.

(Em) (Em+5) (Em) (Em+5) E5

H Fdbk. H

(Em+5) E5 F#5 G5 Fdbk. pick slide

sl. P rit. Fdbk. pitch: D









MR. CROWLEY

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderately ♩ = 94

Intro Dm
(Synth. arr. for gtr.)

Am F

f

T
A
R

0 2 3 5 2 2 2 0 3 5 7 4

C Am Em

5 5 5 4 7 4 5 7 9 9 7

Am Bb F G5 F5 E5 F5 Asus4 1. A

7 6 5 7 5 4 5 2 2 (2) 3 2

5 6 1 3 1 0 1

♩ = 106

1st Verse

Dm

Bb5

1. Mis - ter Crow - ley,

what went on in your head?

3 sl. P.M.-----1

(2) 7 7 3 3 1 3 1 0

5 0 5 1 1 1 0

sl.

Dm Bb5

Oh, Mis - ter Crow - ley, did you talk to the dead?..

3 sl. P.M.-----

3

22 sl.

C5

Your life-style to me seemed so trag - ic with the

P H P P

H P

Dm C5

thrill of it all. You fooled all the peo - ple with mag -

sl. H sl. sl. P.M. P.M.

sl. sl. sl.

H

Bb5 A

ic. Yeah, you wait - ed on Sa - tan's call. 2. Mis - ter Charm -

P.M. - 4 P trem. bar 1/2 sl.

P 17 sl.

2nd Verse

Dm Bb5

ing, did you think you were pure?

pick slides P.M.-----

P

3

7 5 1 0 1 3 1 0

Dm

Mis - ter A - larm - ing in noc - tur - nal rap -

sl. sl.

3

20

sl. sl.

7 5 1 0 1 3 1 0

Bb5 C5

port, un - cov - er - ing things that were sa -

P.M.----- P.M.-----

7 5 1 0 1 3 1 0

Dm

cred, man - i - fest on this earth,

P H P H P H P H P H P

7 5 1 0 1 3 1 0

8va-

Full

Full

[illegible]

3rd Verse

Dm

Bb5



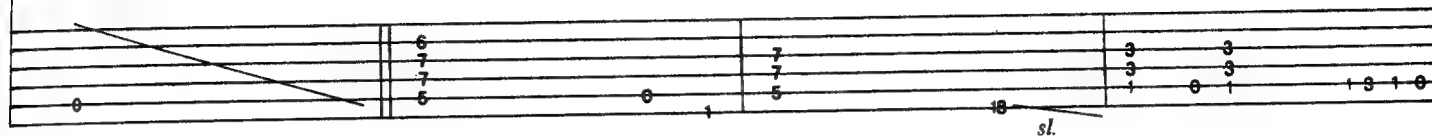
3. Mis - ter Crow - ley,

won't you ride my white horse?..

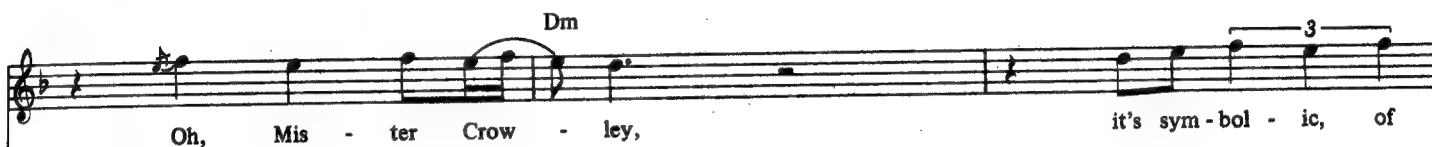


trem. bar (slow dive)

P.M.-----

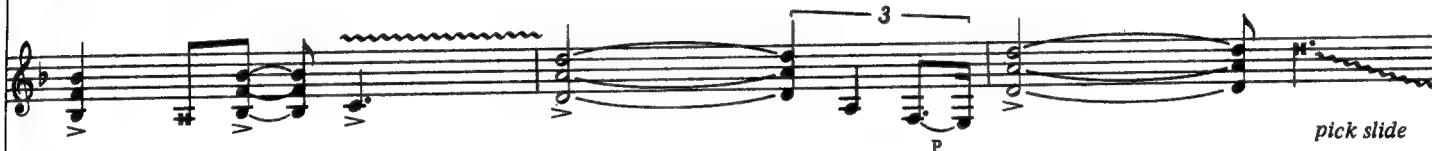


sl.



Oh, Mis - ter Crow - ley,

it's sym - bol - ic, of



pick slide



P

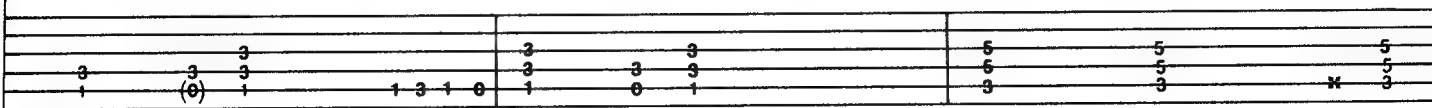


course...

Ap - proach - ing a time... that is clas -



P.M.-----



P

Dm Bb C

Was it po - lem - i - c'ly sent?—

P sl. H P H P

2 0 0 3 0 3 5 3 5 5 5 6 6 6 5 5 (5)

sl. H

Dm Bb Em7b5

I wan - na know what you— meant,— I wan - na know,

H H

6 6 7 3 3 3 4 6 4 3 3 5 5 5 (5)

A5

I wan - na know what you meant,— yeah.

f (w/Distortion; flanger off)

2 2 0 (2 2 0)

Outro solo

Dm Gm7 C

8va

P P P P P P

6 6 6

P P P P P P

17 13 15 17 13 15 10 13 15 10 13 15 15 12 13 15 12 13

8va- F

Bb Em7b5

trem.

The musical score is divided into two systems. The first system contains the piano solo and the guitar accompaniment. The piano solo is in Gm7 and features a melodic line with slurs and accents. The guitar accompaniment is in Gm7 and features a rhythmic line with slurs and accents. The second system continues the piano solo and guitar accompaniment. The piano solo is in Gm7 and features a melodic line with slurs and accents. The guitar accompaniment is in Gm7 and features a rhythmic line with slurs and accents.

[illegible]

Dm
8va-

Gm7

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and dynamic markings: *sl.*, *Full*, and *P*. The bottom staff shows the corresponding fret numbers: 17, 18, 19, 17, 18, 19, 20, 17, 20, 17, 18, 20, 17.

C

8va-

F

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and dynamic markings: *P*, *H*, and *P*. The bottom staff shows the corresponding fret numbers: 18, 20, 17, 18, 20, 17, 18, 10, 17, 19, 17, 20, 17, 20, 19, 17, 19, 20, 17, 20, 19, 17, 19, 20.

Bb

8va-

Third system of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with slurs, wavy lines, and dynamic markings: *sl.*, *loco*, *H*, and *P*. The bottom staff shows the corresponding fret numbers: 21, 19, 18, 17, 20, 18, 17, 16, 19, 17, 16, 15, 18, 16, 15, 14, 17, 15, 14, 13, 16, 14, 13, 12, 15, 13, 12, 5, 6, 5, 8.

Em7b5

Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and dynamic markings: *P*, *H*, *P*, *sl.*, *A*, *1/2*, *1/2*, *sl.*, and *sl.*. The bottom staff shows the corresponding fret numbers: 6, 5, 8, 5, 6, 5, 7, 5, 7, 6, 7, 7, 9, 8, 8, 19.

Dm

Gm7

Fifth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and dynamic markings: *P.M.*, *P.M.*, *P*, *P*, and *H*. The bottom staff shows the corresponding fret numbers: 6, 5, 3, 5, 3, 5, 3, 5, 6, 5, 3, 5, 3, 5, 3, 5.

*Depress trem. bar one whole step before striking note.

FLYING HIGH AGAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads,
Bob Daisley and Lee Kerslake

Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Bright Rock ♩ = 132

Intro

A5 D5 G5 D5

Oh no, — oh no. — Here we go, — here we

f (w/Slap - back echo)

H

C5 G5 A5 G5

go — now. Oh no, — oh no. —

H P P P.M.

D5 1st Verse A5

Here we go — now. Got a cra - zy feel - ing I — don't

Fdbk. (15ma) 1/4

P P P P 1/4

Fdbk. pitch: F♯

G5 D5 C5 G5

un - der - stand, — got - ta get a - way from — here. — Feel -

P.M.

A5 G5 D5

ing like I should - a kept my feet on the ground, — wait - ing for the sun to ap - pear. —

1/4 sl. H

sl. H

C5 A5

Ma - ma's gon - na wor - ry. I — been a bad, —

3 sl. sl. H sl. sl. sl. P.M. P.M. P.M. P.M.

G5 D5 C5 A5

bad 1/4 boy. — No use say - ing sor - ry,

1/4 H P.M.

G5 D5 C5

it's some-thing that I _____ en - joy. _____ If

P.M. P.M.

Pre - chorus
F#m

D5

you could be in - side of me _____

P.M.

F#m

D

you'd see, you'd see what I had

Chorus

A5

seen. _____ Fly - ing high _____ a - gain, _____

Harm. (slight P.M.) long slide sl. P

Harm. P

17

sl.

D/A G5 D C5 G5

al - right!

P.M. -----

sl.

17

sl.

A5 D/A G5 D5

Harm. (8va)

sl.

Harm.

P.M.

H

12

sl.

2nd Verse
A5

I — can see through moun - tains, watch me

6

H P H P H P H P H P H P H

H P H P H P H P H P H P H

5 5 5 5 4 4 4 2 2 2 2 2 (0)

sl.

D/A G5 D5 C5 G5

dis - ap - pear. — I — can e - ven touch the sky. — Swal -

H

H

H

P

H

P

A5 D/A G5 D5

low - ing col - ors of the sound I hear, — am — I just a cra - zy guy? —

pick slide

H

C5 A5

— You bet! — Ma - ma's gon - na wor - ry.

rake *sl.* *sl.* *P.M.* *P.M.* *P*

G5 D C5

I — been a bad, — bad boy. —

P *P* *P* *sl.* *A.H. (15ma)* *A.H. (8va) 1/4* *A.H. 1/4*

A5

No use say - ing sor - ry, it's some - thing that I —

P *P* *P* *P*

Pre-chorus

G5 D C5 F#m

en - joy. If you could be in - side my

head you'd see that

black and white is read. Fly - ing high a - gain.

Chorus

A5 C5 D5 G5 C5 A5 C5 D5

Fly - ing high a - gain.

52

Chorus

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly - ing high - a - gain.

TP TPPH TPP TPP TPP

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

sl. H sl.

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5
 Fly - ing high - a - gain. Fly - ing high - a - gain.

H sl. H sl. H

H sl. H

Interlude

Interlude

A5 C5 D5 A5
 Come on and join me. Oh no, —
 H sl. sl. P 1/4
 H 15 sl.

[illegible]

D/A G5 D5 C5 G5

— oh no. — Here we go — now.

P.M.-----4 H P H P

3rd Verse

A5 G5 D5

Dad - dy thinks I'm la - zy, he don't un - der - stand. — Nev - er saw in - side my — head. —

1/4 1/4 P.M.-----4 P.M.-----4 H

A5 D/F# G5

— Peo - ple think I'm cra - zy, but I'm in de - mand. —

sl. P P P

P.M.-----4 P

sl. P 10 9 7 10 9 7 5 8 7 5

D5 C5 A5

Nev - er heard a word I said. — Ma - ma's gon - na wor - ry.

P.M.-----4 sl. sl. P.M.-----4

[illegible]

Chorus

C5 A5 C5 D5 G5 C5

Fly - ing high a - gain. Fly - ing high a - gain.

sl. H sl. H

A5 C5 D5 G5 C5 A5 C5 D5
 Fly - ing high a - gain.
 P sl. 1/4
 P sl. 1/4

G5

C5

A5

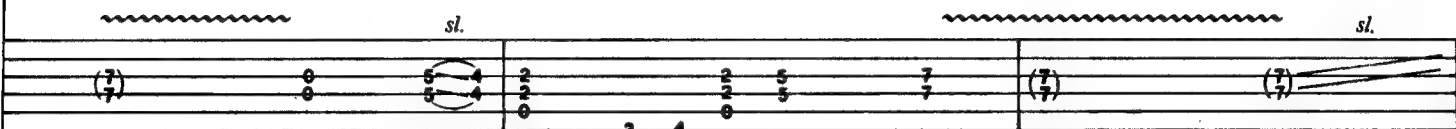
C5

D5

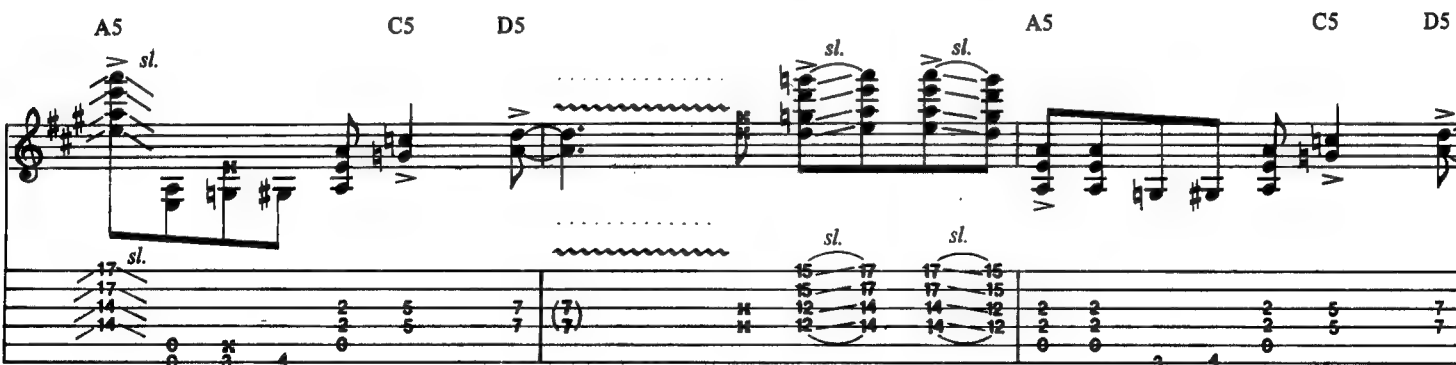
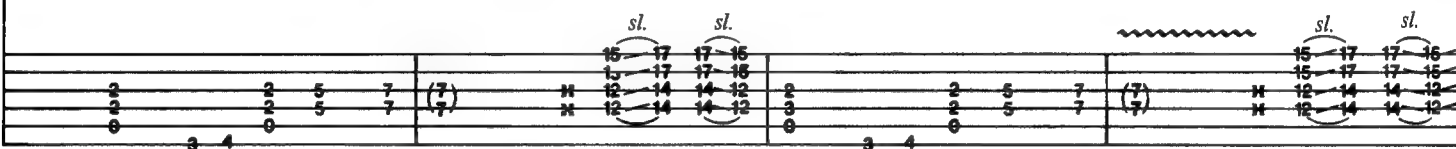


Fly - ing high — a - gain. —

Ev - ry - bod - y clap your hands.



Outro



C' - mon and join me. —



REVELATION

(Mother Earth)

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderately ♩ = 108

Intro

Em B7/D# H Em

mf
(Clean tone, w/chorus)

*In all arpeggiated figures, let notes ring whenever possible.

B7 Em H G P H P P D P

B7/D# F#° Am F#° Em

sl.

1st Verse

Em B7 Em B7

Moth - er, please for - give them, for they know not what they do.

Harm. p

3rd Verse

E5 B5 E5

live. Fa - ther of all cre - a - tion, I think we're

Let ring

(w/Distortion)

sl. sl.

Bb5(7) E5

all go - ing wrong... The course they're tak - ing seems to be break - ing, — and — it

sl. sl.

Bb5(9) E5

won't take too long. Chil - dren of the fu - ture watch - ing

sl. sl. sl. sl.

Bb5 E5

em - pi - res fall... Mad - ness the cup they drink from, self - de -

sl. sl. sl. sl.

B \flat 5 (7,9) B5 C5 A5 B5 C5 A5

struc - tion the toll, no. —

pick slide (steady gliss.)

C5 B5 (G F \sharp) E5

I had a loco

sl.

Harm. (8va) 6

Harm. 5

4th Verse

E B \flat 5 (7,9)

vi - sion I saw the world burn and the seas had turned red. The sky had

sl.

H P

H P

P.M. —

E5 E B \flat 5 (7)

fall - en, the fi - nal cur - tain in the land of the dead.

sl.

sl.

Fdbk. (8va) 3

P.M. H P

H P

Fdbk. P.M. —

slow slide

Fdbk. pitch: C

E5 E Bb5 3

Moth - er, please show the chil - dren be - fore it's too late. To fight each

sl. H sl. sl. sl.

H sl. (0) 3 3 3 3 1 18 sl.

E5 E Bb5 3

oth - er, there's no one win - ning. We must fight all the hate, no. —

Fdbk. (8va) sl. pick slide (steady gliss.)

sl. Fdbk. pitch: B sl.

B5 C5 A5 B5 C5 A5 C5 B5 (G F#) E5 Bb5 N.C. E0

sl. sl. P.M. — — — — —

sl. sl.

E5 Bb5 N.C. 1/2 E0 E5 Bb5 N.C. E0

sl. P.M. — — — — —

sl. sl. H

Interlude

C5 B5 (G F#) Em P H

mf

(Cleaner tone w/flanger)

P

F#° D G A7/C# Am/C

sl. *sl.* *sl.* *sl.*

B7 Em H P F#° D

sl. *sl.* *sl.*

P.M.

G A7/C# Am/C B7 Em

sl. *sl.* *P* *sl.*

sl. *sl.* *P* *sl.*

sl.

F#° D G A7/C#

sl. *sl.* *sl.*

P.M.-----

Am/C B7 Em

F#° D G A7/C#

P.M.

sl. sl. sl.

Am/C B5 C5 (G F#) E5 Bb5 N.C. E°

(w/Distortion) pick slide f

P.M.-----

sl.

E5 Bb5 N.C. E° E5 Bb5 N.C. E°

P.M.----- P.M.-----

sl. sl.

Faster ♩ = 166
Guitar solo

C5 B5 (G F#) Em E°

P.M.----- P.M.----- P.M.-----

3 5

H H H P H P

sl.

B loco H P P P P A.H. Em H P H

H P P P A.H. H P H

P P sl. H P H sl.

B Em D/F#

H P H P H P.M.---4 P.M.---4 P.M.---4

sl. H P H P H

G5 B Em D/F#

sl. sl. sl. Full P.M.---4 Full

sl. sl. sl. sl.

G5 B A.H. (8va) Em D/F#

sl. sl. sl. A.H. P.M.

sl. sl. sl. sl.

G5 B5 C5 C#5 D5 D#5 E5 Fdbk. (8va)

sl. (12) 12 12 10 4 5 6 6 7 8 9 7

sl. 2 3 4 5 6 7 8 9 7

Fdbk.
pitch: Bb

STEAL AWAY

(The Night)

Bright Rock ♩ = 166

Intro

E5

C5

F#5

E5

C5

F#5

B5

1st Verse

E5

D

Now I feel the time is right. Love will flow like wine

G5

to - night. Give your love and it will come to you

B5 E5

if you feel__ that you__ and me__

A.H. (8va) 2

trem. bar

A.H. 2

P.M. P.M. P.M. P.M. H

A.H. pitch: C#

D G5

could es - cape__ and hold__ the key__ to a par - a - dise__

sl.

sl.

12 11 12 10 11

3 3 3 3 3

B5

__ that's true__ and free.__ Yeah!__

Harm. (8va)

P.M. P.M. Harm.

(5)

sl.

Chorus E

Steal__ a - way,__ steal__ a -

P.M.

H

G5

am free. Bro - ken chains have fall - en all a - round.

sl.

P.M.----4

B5

E5

A.H. Point my fin - ger at

(15ma)

A.H.

P.M.----4

P.M.----4

P.M.

D

the fools, bro - ken chains and bro - ken rules.

P

sl.

P.M.----4

P

sl.

12 10 12 10

12 11

12 10

12 11

sl.

G5

B5

Let it be, re - bel - lion rules to - night.

P.M.----4

Harm. (8va)

Harm.-----1

Bridge

[illegible]

B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A

sl. > sl. pick slide

E5 C5 F#5 B5

sl. > sl. H

E5 C5 F#5 B5

sl. H

3rd Verse

E5 D

Could it be a dream come true now that I am here

P.M.----4 H sl. ~~~~~

G5 B5

with you? Tear - ful eyes of joy is some - thing new.

~~~~~ P.M.----4 sl. ~~~~~

~~~~~ P.M.----4 sl. ~~~~~


E

Steal_ a - way,- steal_ a - way,- steal_ a -

H P P.M. H P H H P.M.

H P H P H

B E

way_ the night. Steal_ a - way,-

8va 1½ loco

slow bend trem. bar sl.

1½

H P P.M. H P.M.

H P sl.

steal_ a - way,- steal_ a - way_ the night.

H P sl. H P sl.

P.M. H P P.M.

H P sl.

B5 C5 C#5 D5 D#5 E5

(Drum solo)

SUICIDE SOLUTION

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

Hard Rock ♩ = 108

Intro

Am7

f *sl.* *P.M.-4* *sl.* *P.M.-4* *sl.* *sl.* *sl.* *sl.* *A.H.* *1/2* *trem. bar* *A.H.* *1/2*

1st Verse

Am7

Wine is fine, but whis - key's quick - er. Su - i - cide is slow with liq - uor.

sl. *sl.* *3* *sl.* *sl.* *3*

sl. *sl.* *sl.* *sl.*

HP *HP* *HP*

E5 D5 C5 G5

Take a bot - tle, drown your sor - rows, then it floods a - way to - mor - rows,

sl. *sl.* *P.M.-4* *sl.* *A.H.* *1/2* *trem. bar* *P.M.-4* *sl.*

sl. *sl.* *sl.* *A.H.* *1/2* *sl.*

A.H.
pitch: C♯

Am7



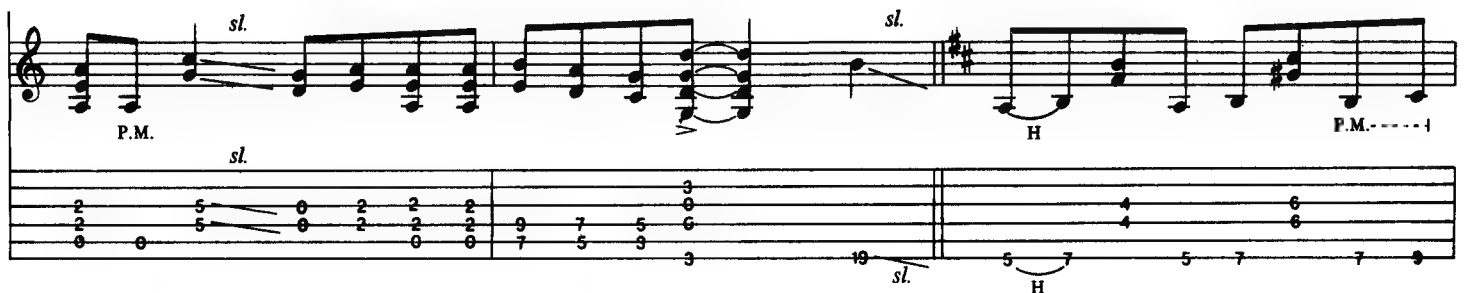
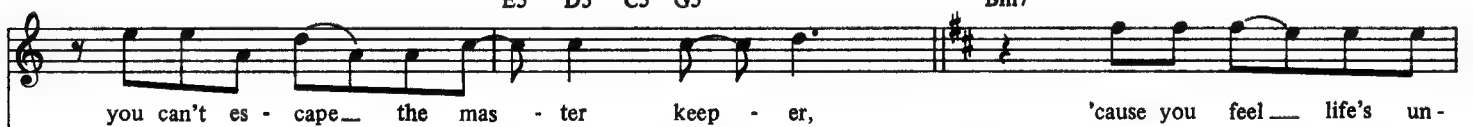
2nd Verse

Am7



E5 D5 C5 G5

Bm7



real — and you're liv - ing a lie. Such a shame, — who's to blame, — and you're won - der - ing why.

P.M. rake

Then you ask — from your cask, — is there life af - ter birth? What you sow — can mean

P.M. rake

hell on this earth, — hell on this earth... (echo repeats)

E Am7

1/2 trem. bar P.M. 1/2 Harm. (8va) 1/2 1 trem. bar Harm. 1/2 P.M.

Now you live — in - side — a bot - tle, — the reap - er's trav - el - ling at —

3rd Verse Am7

1/2 long slide P.M. sl. P.M. 3-1 P.M. 1/4 sl. P.M. 1/4 sl.

— full throt - tle. — It's get - ting you, but you — don't see — it. — The reap - er's you — and the

sl. *sl.* *sl.* *Full* *Full* *sl.*

sl. *sl.* *sl.* *Full* *Full* *sl.*

H

E5 D5 C5 G5 Bm7

reap - er is me. — Break - ing laws, — knock - in' doors, — but there's no one at home.

P.M.

Made your bed, — rest your head, — but you lie there and moan. Where to hide, — su - i -

sl. *sl.*

P.M.

E

cide — is the on - ly way out. Don't you know — what it's real - ly a - bout? —

P.M. *sl.* *sl.*

sl.

Interlude

A5

C5

I know peo-ple, (echo repeats) you real - ly know where it's at!

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

trem. bar 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

B5

G5

A5

C5

D5

G5

A5

You got - ta (echo repeats) get the flags out! (echo repeats)

1/2 1 1 1/2

trem. bar 1/2 1 1 1/2

* Flick pickup switch in specified rhythm.

C5

B5

G5

A5

C5

D5

G5

You got - ta (echo repeats) get the flags

sl. pick slide P

17 sl.

Am7

4th Verse (1st Verse reprise)

Am7

out! (echo repeats) Al - right! Wine is fine, but whis -

8va 1/2 H P H P H P H P H

6 6

trem. bar 1/2

12 15 12 15 12 15 12 15

sl. loco sl. P.M. P.M.

17 sl.

H P H P H P H P H

key's quick - er. _____ Su - i - cide is slow with liq - uor. _____ Take a bot - tle, down _____

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

5 0 2 14 15 17 14 16 17 16 17 19 5 0 2 0 (0) 5 0 2 0 0 0 5 0 2 0 0

— your sor - rows, — then it floods a - way — to - mor - rows.

Take me a - way. (echo repeats)

To - mor - row. (echo repeats)

sl. Full sl. sl. Harm. 1/2 trem. bar P.M. sl. P.M. P.M.

Fdbk. (8va)

Guitar solo
N.C. (A5)

trem. bar

sl.

trem. bar

Fdbk.
pitch: G

*Depress bar one whole step before striking note, then gradually release.

trem. bar

Harm. (8va)

Harm.

*Flick pickup switch in specified rhythm.

trem. bar

*Fdbk. Harm. (8va)

Fdbk. Harm.

*upper note: fdbk.
lower note: harm.

8va

trem. bar

Full

Full

PH P P P

8va

(hold bend)
* trem. bar

loco

sl.

PH PH PH PH

sl.

PH PH PH PH

*Gradually depress and release.

* Flick pickup switch in specified rhythm.

Fdbk. *sl.* A5

Fdbk.

15 *sl.*

Interlude

Am7

Take me a - way. —

sl. Full 1/2 P.M. P.M. P.M. P.M.

17 *sl.* Full 1/2

To - mor - row. To - mor - row.

Full 1/4 P P P P P.M. P.M. P.M. P.M. P.M. P.M.

Full T P P 1/4 T (T) P

3 12 2 0 2 0 3 0 2 5 5 7 5 7 0 2 2 5 5 7 5 7

P P *sl.* P

sl. *sl.* *sl.* Full *sl.*

P.M. P.M. P.M. P.M. P.M. P.M.

sl. *sl.* *sl.* Full *sl.*

3 0 0 2 0 2 0 2 5 0 2 5 0 2 2 0 0 2 5 0 2 2

The musical score for 'The Bird Song' by Debussy is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingerings. The top staff features a series of eighth notes with slurs and accents, and a final measure with a wavy line and the word 'loco'. The bottom staff features a series of eighth notes with slurs and accents, and a final measure with a wavy line and the word 'trem. bar'. The score is numbered 17 at the bottom right.

The musical score is for a piece titled "The Girl on the Train" by Rachel Watson. It is written for a guitar and a vocal line. The guitar part is in the key of A major and 4/4 time. The vocal line is in the key of A major and 4/4 time. The score includes a guitar introduction, a vocal melody, and a guitar solo. The guitar introduction features a series of chords (A5, G5, D5/A) and a melodic line. The vocal melody is a simple, catchy tune. The guitar solo is a fast, technical piece featuring a series of triplets and a final chord. The score is written in a standard musical notation style with a treble clef for the guitar and a soprano clef for the vocal line. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part includes a key signature of one sharp (F#) and a time signature of 4/4. The score is written in a standard musical notation style with a treble clef for the guitar and a soprano clef for the vocal line. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part includes a key signature of one sharp (F#) and a time signature of 4/4.

*Flick pickup switch in specified rhythm.

[illegible]

loco (E) (Am) (E) (Am)

6 6 6 6 6 6 6 6

7 4 0 7 4 0 7 4 0 7 4 0 8 5 0 8 5 0 8 5 0 8 5 0 7 4 0 7 4 0 7 4 0 7 4 0 8 5 0 8 5 0 8 5 0 8 5 0

(C) (E7) (Am) (E)

6 6 6 6 6 6 6 6

12 8 0 12 8 0 12 8 0 12 8 0 10 7 0 10 7 0 10 7 0 10 7 0 8 5 0 8 5 0 8 5 0 8 5 0 7 4 0 7 4 0 7 4 0 7 4 0

(Em) (B7) (Em) (B)

6 6 6 6 6 6 6 6

12 8 0 12 8 0 12 8 0 12 8 0 10 7 0 10 7 0 10 7 0 10 7 0 8 5 0 8 5 0 8 5 0 8 5 0 4 7 12 7 4 7 12 7 4 7

(Em) (E)

TP P H TP P H TP P H TP P H TP P H TP P H TP P H TP P H

12 7 4 7 12 7 4 7 12 8 5 8 12 8 5 8 12 8 5 7 17 9 12 9 12 17 9 12 9 12

(Am) (G)

TP H P H TP H P H TP H P H TP H P H TP H P H TP H P sl. TP H P H TP H P H

17 9 12 9 12 17 9 12 9 12 17 10 13 10 13 17 10 13 10 13 17 10 13 10 12 20 12 15 12 15 20 12 15 12 15

(Am) (F) (F+) (A) (C#m)

TPH P H TPH P H *sl.* TPH P H TPH P H TP P H TP P H TP P H TP P H

20 12 15 12 15 20 12 15 12 15 22 13 17 13 17 22 13 17 13 17 22 18 13 18 22 18 14 18 22 17 14 17 24 17 14 17

N.C. 1½ 2

Harm. (8va) 1½ 1½ 1½ 1½ 1½

trem. bar (slow dive) trem. bar

TPP H TPP H 2 1½

21 17 14 17 21 17 14 (17)

5

sl.

Faster

P.M. P P P P P P P P P P

7 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 10 8 10 8 11 8 10 8 11 8 10 8

P.M. P P P P P P P P P P

11 8 10 8 11 8 10 8 10 8 12 12 14 12 15 12 14 12 15 13 16 13 15 13 16 14 17 14 17 15 18 15 17 15

Full

P.M. P P P Full

10 16 18 16 19 16 19 17 20

trem. bar *trem bar

(20) 1 1 1

3

*Depress trem. bar one whole step before striking note, then release.

Tempo 1
Tag
Am7

First system of musical notation. Treble and bass staves. Includes slurs, sl. (slurless), P.M. (Pizzicato), and Am7 chord markings. Fingering numbers 17, 5, 0, 2 are visible.

Second system of musical notation. Treble and bass staves. Includes lyrics "Take me a - way." and musical markings like sl., 1/2, Full, P.M., and sl. Fingering numbers 5, 0, 2, (2), 13, 3 are visible.

Third system of musical notation. Treble and bass staves. Includes lyrics "To - mor - row." and musical markings like sl., 1 1/2, P.M., and sl. Fingering numbers 5, 0, 2, 8, 7, 5, 2, 6, 0, 5, 0, 2, 14, (14) are visible.

Fourth system of musical notation. Treble and bass staves. Includes lyrics "To - mor - row." and musical markings like sl., 1 1/2, 1/2, 1/2 1/2, trem. bar, 1/2, 1/2 1/2, 1/2, G5, A5, and sl. Fingering numbers 9, 7, 5, 0, 7, 5, 0, 3, 5, 7, 0, 2 are visible.

Free time
Fdbk.
(8va)

E5 D5 C5 G5

Fdbk. pitches: A F# B B A

IRON MAN

Words and Music by
Frank Iommi, John Osbourne,
William Ward, Terence Butler

Moderate Rock ♩ = 72

Intro

(Drums)

N.C.(Em)

The intro consists of a guitar melody in E minor (N.C. Em) and a bass line. The guitar part starts with a series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes with slurs. The bass line follows a similar pattern, with slurs and a final note marked 'sl.'. The tempo is Moderate Rock at 72 beats per minute.

1st Verse

N.C.(Em)

The first verse begins with the lyrics "Has he lost his mind?". The guitar part features a series of eighth notes with slurs, followed by a triplet of eighth notes marked "A.H. (15ma) Full 1 1/2 sl.". The bass line follows a similar pattern, with slurs and a final note marked 'sl.'. The tempo is Moderate Rock at 72 beats per minute.

The second verse begins with the lyrics "Can he see or is he blind? Can he walk at all or if he moves will he fall?". The guitar part features a series of eighth notes with slurs, followed by a triplet of eighth notes marked "1/4". The bass line follows a similar pattern, with slurs and a final note marked 'sl.'. The tempo is Moderate Rock at 72 beats per minute.

A.H. (15ma) Full Is he a - live or dead?

sl. sl. sl. sl. sl. sl. sl.

4 7 7 9 12 11 12 11 12 11 7 7 9 4 7 7 9 0

2 5 5 7 10 9 10 9 10 9 5 5 7 2 5 5 7 9

sl. sl. sl. sl. sl. sl.

Has he thoughts with - in his head? We'll just pass him there. Why should we - e - ven care?

P.M. P.M. sl. P.M. sl. P.M. P.M. sl. sl.

12 11 12 11 12 11 7 7 9 9 2 7 7 9 12 11 12 11 12 11 7 7 9 9

10 9 10 9 10 9 5 5 7 7 7 5 2 5 5 7 10 9 10 9 10 9 5 5 7 7

sl. sl. sl. sl.

B5 D5 A5 B5 D5

HP P HP HP P HP HP P HP HP P sl.

HP

4 4 7 7 9 7 9 7 9 7 7 7 7 7 7 7 7 9 9 7 9 7 9 7 9

2 2 0 5 9 7 9 7 9 7 7 5 5 5 5 4 5 6 7 7 10 7 5 P PHPHP PHPHP sl.

A5 B5 D5 A5 (Em)

We love you all.

1/2 Full 1/2 Full sl. sl. sl. sl.

2 2 2 H H 9 9 0 7 7 7 7 6 7 7 7 11 4 7 7 9

0 0 0 H H 7 7 7 9 9 7 6 5 5 5 9 2 5 5 7

sl. sl. sl. sl.

so he waits_ his re - venge... *(Spoken)* "Everybody stand up, c'mon."

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, a quarter note E4, a half note D4, a quarter note C4, and a whole rest. The lyrics 'so he waits_ his re - venge...' are written below the notes. The middle staff is a guitar accompaniment in standard notation with a key signature of one sharp. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, a quarter note E4, a half note D4, a quarter note C4, and a whole rest. The lyrics 'so he waits_ his re - venge...' are written below the notes. The bottom staff is a guitar accompaniment in standard notation with a key signature of one sharp. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, a quarter note E4, a half note D4, a quarter note C4, and a whole rest. The lyrics 'so he waits_ his re - venge...' are written below the notes. The guitar part includes a 'P' (Palm Mute) marking and a '1/2' (Half Note) marking. The lyrics 'so he waits_ his re - venge...' are written below the notes. The spoken part 'Everybody stand up, c'mon.' is written below the notes.

[illegible]

3rd Verse

N.C (Em)

Now the time is here for I - ron Man to spread fear. Ven - geance from the grave

E5 D5

kills_ the_ peo-ple he once saved.

No - bod - y wants him.. They just turn_ their

Fdbk.
(8va)

sl.

12 11 12 11 12 11 ~ 7 7 9
10 9 10 9 10 9 ~ 5 5 7

sl.

19 sl.

Fdbk.

sl.

2

Fdbk.
pitch: F♯
***Flick pickup switch in specified rhythm.**

B5 E5

heads... No - bod - y helps him...

Fdbk. (8va)

(P.M.) sl.

7 7 7 5 7 7 8 9 7 8 9 9 9 7 5 7 7 8 9 7 8 9

sl.

Fdbk. pitch: E

D5 B5

Now he has his re - venge... C'-mon!

P.M.

7 7 7 5 7 7 8 9 7 8 9 9 9 7 5 7 7 8 9 7 8 9

Double time (♩ = ♩)

N.C. B5 C#5 N.C.

sl.

6 4 6 5 4 2 4 4 6 6 6 4 4 6 5 4

sl.

B5 C#5 B5

Fdbk. (8va)

sl.

2 4 4 6 6 4 4 4 2 4 4 4 2

sl.

Fdbk. pitch: A

Words and Music by
Frank Iommi, William Ward,
John Osbourne and Terence Butler

The musical score consists of two staves. The top staff is for guitar, written in C#5, 12/8 time. It begins with a key signature of one sharp (F#) and a common time signature of 12/8. The melody starts with a whole note, followed by a half note, and then a series of eighth notes. The bottom staff is for bass, written in C#5, 4/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 4/4. The bass line consists of a steady eighth-note rhythm. The guitar part includes markings for 'pick' and 'slides'.

The musical score for "The Sound of Silence" features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes a series of chords and melodic lines, with a prominent E5 and C#5. The bass part is written on a four-line staff with a bass clef, featuring a series of chords and a melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings. The guitar part is marked with "E5", "C#5", "Fdbk.", "A5", and "A.H. (15ma)". The bass part is marked with "Fdbk. pitch: E#", "A.H.", and "A.H. (15ma)". The score is divided into measures by vertical bar lines, and the guitar part is marked with "sl." (sustained) and "rake". The bass part is marked with "sl." and "A.H.".

[illegible]

1st, 2nd, 3rd Verses

(A G#) C#5 E5

1. Rev - o - lu - tion_ in_ their_ minds, _ the
2. Chil - dren_ of_ to - mor - row_ live_ in the
3. So you_ chil - dren_ of_ the_ world_ lis -

Rhy. Fig. 1

P.M.-----

Repeat Rhy. Fig. 1 (6½ times)

C#5 E5 C#5

chil - dren_ start_ to_ march_ a - gainst the_ world_ in which they
 tears that_ fall_ to_ day_ Will the_ sun - rise of to -
 ten to_ what_ I_ say_ If you_ want_ a bet - ter

Play Fill 2 2nd time;
Fill 5 3rd time

E5 C#5 E5

have to_ live_ in. Oh, the hate that's_ in_ their_ hearts. They're
 mor - row_ bring_ in_ the peace in_ an - y_ way?
 place to_ live_ in, spread the_ words_ to_ day.

Play Fill 3 2nd time

C#5 E5 C#5 E5

tired of_ be - in'_ pushed_ a - round_ and_ told_ just_ what_ to_ do. They'll
 Must they_ live_ with_ God's_ con - cer - to_ of_ a - tom - ic_ fear?
 Show the_ world_ that_ love_ is_ still_ a - live, you_ must_ be_ brave,

Play Fill 1 1st time;
Fill 4 2nd time;
Fill 6 3rd time

C#5 E5 C#5

fight the_ world_ un - til_ they've_ won_ and_ love comes_ flow - ing_ through. Yeah!
 Can they_ win_ the_ fight_ for_ peace_ or_ will they_ dis - ap - pear? Yeah!
 or you_ chil - dren_ of_ to - day_ are_ chil - dren_ of_ the_ grave. Yeah!

To Coda

Fill 1

Fill 2

Fill 3

Fill 4

Fill 5

Fill 6

Musical score for "Fdbk." (Feedback) in E major, 4/4 time. The score is for guitar and includes a tremolo bar section. The guitar part features a melodic line with a tremolo bar and a bass line. The score includes a key signature change to E major (one sharp) and a time signature change to 4/4. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The bass line is written in standard notation with a bass clef and a key signature of one sharp (F#). The score includes a tremolo bar section and a key signature change to E major (one sharp).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and guitar. The key signature has one sharp (F#), and the time signature is 2/4. The piece consists of two systems. The first system includes a vocal line and a guitar line. The vocal line starts with a treble clef and a key signature of one sharp. The guitar line starts with a treble clef and a key signature of one sharp. The first system ends with a double bar line and a repeat sign. The second system continues the vocal and guitar lines. The guitar line includes fret numbers (4, 5, 6, 7, 9) and chord diagrams. The piece concludes with a final chord in the guitar line.

N.C.

P.M.-----|

P.M.-----|

2

11.

Half time feel

Tempo I

E5 A5 H P sl. H P P B5 sl. 1½ 2
 H H H H 4
 P P P sl. H P H P P sl. 1½ 2
 5 4 5 4 6 4 6 8 4 8 4 5 4 6 (6) 4 5 4 5 7 5 10 9 14 16 18 18
 H H H H
 C#5 1½ 2½ 1½ 2½
 1½ 2 1½ 2½
 (18) 17 (17) 6 8 sl. 1½
 C#5 E5 sl. sl.
 A5 A.H. (15ma) 2 1½ 2½ B5 Fdbk. (8va) N.C. sl.
 rake A.H. 2 1½ 2½ sl. 0 4 (4) 6 6 8 8 9 9
 2 2 0 6 (6) (6) 0 4 (4) 6 6 8 8 9 9
 0 4 2
 Fdbk. pitches: F# A sl.
 poco rit. P
 (9) 11 11 12 13 6 6 8 8 9 9 (9) 11 11 12 13 6 6 8 8 9 9 (9) 11 11 12 13
 (7) 9 9 10 11 4 4 6 6 7 7 (7) 9 9 10 11 0 4 4 6 6 7 7 (7) 9 9 10 11 0
 sl. P
 Free time C#5 N.C. Full Fdbk. (8va) C#5
 hold bend trem. bar
 Full (7) (7) (7) (7) (7) (7)
 6 (6) 4 (6) (4 (6)) 7 7 (7) (7) (7) (7) 11 6
 4 (4) 4 (7) sl. 0
 Fdbk. pitches: B D *Flick pickup switch in specified rhythm. Fdbk. pitch: C# sl.

PARANOID

Words and Music by
Anthony Iommi, John Osbourne,
William Ward, Terence Butler

Fast Rock ♩ = 172

Play 3 times

1st Verse

Fin - ished with my wom - an 'cause she could - n't help me

with my mind. Peo - ple think I'm in - sane be - cause I

D5 G5 D5 E5 C5 D5
 — am frown - ing all the — time.

1/2 bend neck 1/2 P

E5 A.H. 1 1/2 (15ma) Fdbk. (15ma) rake sl. C5 D5 P

A.H. 1 1/2 (0) Fdbk. pitch: C sl. P

2nd Verse
 E5 All day long — I think —

long slide

D5 G5 D5 E5
 — up things — but noth - ing seems — to sat - is - fy.

H H H H

D5

Think I'll lose___ my mind___ if I ___ don't find___ some - thing___ to

G5 D5 E5

pac-i - fy. Can you help___ me?

Fdbk. Fdbk. pitch: F#

sl. sl.

D5 E5

Thought___ you___ were___ my friend.____

D5

Oh___ yeah.____

3rd Verse

ES

[illegible][illegible][illegible]

D5
 P H P H H sl.
 3 3 3 3
 H H H H
 G5 D5 Full E5 sl.
 H sl. sl.
 H H H H Full
 11 14 14 11 12 11 14 (16)
 4 5 7 4 5 7 6 7 9 7 8 10 10
 P H P H H H H H
 12 sl.

E5 D5 G5 D5 E5
 H H
 sl.
 H H
 sl.

D5 G5 D5 E5 4th Verse
 E5
 Make a joke and I—
 H
 sl.
 H
 sl.

D5 G5 D5 E5
 — will sigh and you will laugh and I will cry.
 A.H.
 (8va)
 H H
 A.H.
 A.H.
 pitch: G#

D5

Hap - pi - ness I can - not feel and love to me is

G5 D5

E5

C5

D5

E5

so un - real.

Harm
(8va)

Harm.

*Flick pickup switch
in specified rhythm.

5th Verse

E5

And so as you hear these words tell - ing

D5 G5 D5 E5

— you now — of my — state, I tell you — to en -

H P H

H P H

D5 G5 D5 E5

joy life. — I wish I could — but — it's too — late.

sl.

D5 G5 D5 E5

H

sl.

D5 G5 D5 E5

sl.

H H

sl.

GOODBYE TO ROMANCE

Words and Music by
John Osbourne, Robert Daisley,
and Randy Rhoads

Slow Rock Ballad ♩ = 74

Intro

D

D/C#

Bm

A

1st Verse

Dmaj7

Yes - ter - day_ has been and gone... To -

Clean tone w/chorus *mp*

H H P P H P *

3 3

T 3 2 3 2 3 2 2 0 3 0 3 2 3 2 2 3 0

A 7 6 5 4 4

B 5 7 6 4 4

*Let notes ring to form chords whenever possible.

Bm9

F#m7

G6

A

mor - row will_ I find the sun,_ or will it rain?_

H H H H H H

9 12 3 3 2 2 2 0 2 3 5

7 10 9 3 2 2 0 2 3 5

7 11 9 3

Dmaj7

Bm9

F#m7

G6

Ev - 'ry - bod - y's hav - ing fun_ ex - cept me, I'm_ the lone - ly one... I live in shame...

P sl. H H

7 5 6 6 7 7 9 9 10 9 3 3 0 2 3 2

6 7 7 7 7 9 9 9 0 2 4

6 7 7 9

Chorus

A D A/C# Bm Bm/A G6

I said good-bye to ro - mance, yeah, good-bye to friends.

H H H P H P

mf

H H H P

3 2 4 2 3 5 3 5 3 2 3 2 3 3 3 4 3 3 8 8 7 7

Asus4 A D A/C# Bm Bm/A G6

I tell you, good-bye to all the past. I guess that we'll meet.

H H H P H P

H H H P

3 3 2 2 2 2 2 2 3 5 2 2 3 2 3 3 3 4 3 3 3 3 3 3

H H

Asus4 A D D/C# Bm A 2nd Verse Dmaj7

we'll meet in the end. I've been the king. I've been the clown. Now

H P P H P H sl. P

H P H sl. *mp* P

H P P H P H sl. *mp* P

3 3 2 2 2 2 2 2 2 5 3 2 2 0 3 3 0 2 3 2 2 3 5 7 7 5 10 9 11

Bm9 F#m7 G6 A

bro - ken wings can't hold me down, I'm free a - gain. The

sl. H H

sl. H H

9 10 12 12 10 9 11 9 3 3 0 3 0 2 4 3 2 3 5

Dmaj7 Bm9 F#m7 G6
 jes - ter with_ the bro - ken crown, it won't be me_ this time a - round_ to love in vain_
 P sl P sl H H
 7 5 9 5 7 7 4 9 12 12 3 3 0 3 0 2 4 2
 6 7 7 7 7 7 7 10 9 11 9 0 0 0 2 4 2
 5 7 7 7 7 7 7 9 9 9 3 3 3 0 2 4 2

The musical score is presented in three systems. The first system shows the vocal melody starting with the lyrics "I said good-bye to romance, yeah, good-bye to friends." Chords A, D, A/C#, Bm, Bm/A, and G6 are indicated above the staff. The second system continues the melody with dynamic markings like *mf* and articulation marks such as accents (*H*) and breath marks (*P*). The third system provides the bass line with fingerings (numbers 1-5) and includes a double bar line.

[illegible][illegible]

D A/C# Bm Bm/A G6 Asus4 A
 good-bye_ to all_ the past_ I guess that we'll meet,_ we'll meet in the end._

H P sl. H

H P sl.

H

Synthesizer solo
 D A/C# Bm Bm/A G6 Asus4 A

H P H P

H P H P

D A/C# Bm Bm/A G6 Asus4 A

H P H P H

H P H

Tag D D/C# Bm A D/F# Em P A/C# D

H H P P H P H P

H H P P

rit. mp

NO BONE MOVIES

Words and Music by
John Osbourne, Robert Daisley,
Randy Rhoads and Lee Kerslake

Rock Shuffle ♩ = 126

(Drum stick clicks)

Intro

Intro

A5 D5 G5 Full A5

P P P P

f

Full

P P P P

D5 G5 Full A5 Full----- D5 G5

P.M.

Full

Full-----

P P

sl.

E A E D5 G5 D

sl.

sl.

sl.

sl.

H

1st Verse

A5 D A5

Sil - ver screen, such a dis - grace... I could - n't look her straight...

P.M. P.M.----- P.M. P.M. P.M.

2nd Verse

A5 D

In - spi - ra - tion that's blue and un - cut, —

H H P.M. H P.M.-----1 P.M.

H H

5 6 5 6 7 7 5 6 7 8 7 8 7 8 2 2

0 0 7 7 5 6 7 8 9 7 7 9 7 7 0 0

H

A5 G5 D/F# A5

can't kick the hab - it, ob - ses - sion of smut. — Voy - eur strain - ing, in

P.M.-----1 P 1/4 P.M. P.M.-----1 sl.

2 2 2 2 5 0 3 2 3 0 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

P

D(13) A5 G5 E5

love with his hand. — A poi - son pas - sion, a pul - sat - ing gland. —

Full Full

5 7 5 7 2 2 (2) 2 2 2 2 2 2 3 2 0 0 0 3

4 4 4 4 2 2 0 4 2 4 0 0 0 0 0 0

Chorus

A5 D5 G5 A5

No bone mov - ies.

1/4 Full Full

P P P P P P P P P P

2 2 6 4 2 4 2 3 0 3 3 3 2 2 (2) 2 5 4 2 4 2 3 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P P P P P P P P

No bone mov - ies. No bone mov - ies.

Full

P P P P

Full

Full

Full

P P P P

A5 D5 G5 E A5 E5

No bone mov - ies.

Full

Full

Full

Full

P P

sl.

sl.

sl.

D5 G5 D H

sl.

sl.

sl.

sl.

sl.

sl.

A5 D5 G5 A5 D5

No! No! No bone mov - ies. No! No! No

Full

Full

P.M.

Full

G5 A5 D5 G5

— bone mov - ies. Yeah, — yeah, — yeah, — no — mov - ies to - night.

Full

Full

A5 D5 G5 A5 D5

— No! — No mov - ies to - night. — No!

1/4 P.M. P.M.

G5 A5 D5 G5

No! No — bone mov

(Spoken) C'mon, let me see your hands. Let's go!

Outro A5

D G A5 D G A

H H P P

P.M.

H P

[illegible]

Studio out-take no. 1

Slowly, rubato (♩. = 48)

First system of musical notation. Treble clef, key of D major (F# and C#), 3/4 time. Chords: G, D6, Harm. (8va), Bm, G/B. Fingering: mp, 7, 7, 8, 7, 5, 4, 0, 7, 7, 7, 10, 7, 8, 10.

*Let notes ring to form chords whenever possible.

Second system of musical notation. Treble clef, key of D major. Chords: A/C#, G, D/F#, A7/E, D, A/C#, Bm, G6. Fingering: sl., 9, 11, 9, 10, 12, 12, 7, 7, 7, 8, 7, 10, 6, 6, 7, 5, 3, 0, 0.

Third system of musical notation. Treble clef, key of D major. Chords: A, D/F#, B7/D#, B7, Em. Fingering: sl., P, 5, 3, 2, 3, 3, 3, 2, 0, 2, 3, 2, 0, 2, 2, 0, 2, 0, 0, 0, 2, 0, 0.

Fourth system of musical notation. Treble clef, key of D major. Chords: E7/G#, A7, Harm., N.C., D. Fingering: P, 3, 2, 2, 0, 3, 0, 2, 0, 3, 12, 12, 0, 2, 4, 2, 0, 4, 2, 0, 4, 2, 0, 2, 3, 5, 7, 5.

Fifth system of musical notation. Treble clef, key of D major. Chords: G/B, D, A7, D. Fingering: 3, 0, 3, 0, 2, 3, 5, 7, 7, 9, 7, 2, 0, 3, 0, 5, 3, 3, 2, 2, 0.

OZZY OSBOURNE R ANDY BOARDS

TRIBUTE

I DON'T KNOW
CRAZY TRAIN
BELIEVER
MR. CROWLEY
FLYING HIGH AGAIN
REVELATION
(MOTHER EARTH)
STEAL AWAY
(THE NIGHT)
SUICIDE SOLUTION
IRON MAN
CHILDREN OF THE GRAVE
PARANOID
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NO BONE MOVIES
DEE

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